



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

peculiarities of the "modern house," as illustrated and described by M. Sandier. The love of harsh forms leads him, and many others of his nationality, to chop and carve the woodwork, necessarily straight-lined enough, into triangles, quadrangles, angles re-entrant and salient, and to arrange draperies throughout in stiff and broken folds. Over-elaboration of detail and a strong tendency to scatter shining and glittering surfaces everywhere are also to be charged against it; but at least a certain movement of thought is visible in it, and, as we have already said, a moderation in color which it would be well for American decorators to emulate.

ROGER RIORDON.

HINTS ABOUT ART GALLERIES.

"A MUSEUM, which for architectural reasons cannot be sacrificed, demands high ceilings; but it is admitted now that, apart from this consideration, the ceiling of an art gallery should be low," said Mr. Henry O. Avery, the architect and decorator of the new Ortgies galleries. "Low ceilings are better for the light; they render picture viewing not a task but a pleasure, and give to the rooms an appearance of comfort."

"What are the heights of the different galleries in New York?"

"The Lenox is 40 feet; the Academy, 22 feet; Goupil's, 21 feet; Yandell's, 24 feet, and Lanthier's, 22 feet. Fifteen years ago the ceiling of the Avery Gallery was lowered to 16 feet."

"In galleries like these new ones of Ortgies, will the proportions not demand greater height?"

"No; because the site allows for three large galleries on the ground floor. Their height has been carefully considered with reference to the proportions of notable galleries abroad, and 16 feet, while it will not be out of proportion for the size of the rooms, adapts the galleries to another important use, which I will explain: Some works of art can be shown to better advantage in a small room than in a large one, and sometimes there is need of classification for purposes of exhibition. To this end the large galleries will be provided with dwarf partitions that can be swung from the walls and bolted in the centre. The Academy of Design, I believe, has the only example of such dwarf partitions in this country. This is in its large west room, and was removed during the last exhibition for the first time in many seasons. It, by the way, is an advantage that may be commended for the single large galleries to be found in the smaller cities, where more contracted spaces are sometimes desirable."

"How do you divide the height of your wall space?"

"Above the wainscoting, which will be of ebony, there will be but two lines of pictures; so, you see, there will be no 'skying.' The elliptical cove will be retained, because it has been universally adopted after many experiments and failures. It casts the minimum of shadow and reflects the maximum of light. Flat and square ceilings have never proved successful. A prominent gallery in this city has been placed at great disadvantage by its flat ceiling, introduced to set off some decorative scheme; there is rich carving on the ceiling and a very beautiful frieze. But the flat ceiling obliterates the details of the carving and obscures the frieze by its shadow."

"But is an art gallery the proper place to introduce a decorative scheme?"

"The less decorative work in a picture gallery the better. The most celebrated private art galleries of Paris and London have returned to simplicity. The Georges Petit galleries of Paris are a model of quiet dignity."

"How will the cove be treated?"

"It will rise with a graceful line from the walls up to the ceiling, containing the dome light of the skylights, and will be overlaid with tints of old gold, but in no pattern. The motive of the decoration—if one may use the term—is gold and black—ebony being the wood best adapted to an art gallery. Gold and black are diametrically opposed in feeling; but these will be reconciled by the tinted wall-hangings of heavy corded reps. As this reconciliation, however, is still in the experimental stage, we will not speak too definitely about it."

"Has the question of lighting the art galleries been determined?"

"In theory, yes; in practice, no. Electric light was given an official test in the Salon for one season. The report of the French authorities was unfavorable from an artistic, and, consequently, the chief point. The only advantage was in the economy of heat."

"Remembering certain crushes at art exhibitions, I feel that to be a great advantage."

"Proper ventilation is not, by any means, out of the question. There is a system of patent skylights which can be opened to the air instantaneously or gradually by an ingenious system of cogs. By the arrangements prepared for heating, hot and cold air are admitted at the bottom together. Ventilators are inserted by the side of the registers; the heated air will certainly rise and seek the skylight openings, and whether the vitiated air rises to the top or falls to the floor, its exits are provided. This provision for ventilation is very important, for it allows for the proper use of the gas in lighting, which will be kept in the galleries."

"Where else could it be placed?"

"Behind the dome light, as was done in the R. L. Stewart Gallery, to avoid the excessive heat."

"The dome light is distinct from the skylight?"

"Yes. All galleries are lighted by a skylight. But the direct sunlight which the skylight admits needs to be regulated. It is too intense. It needs at once to be concentrated and to be diffused. For a long time it was considered that the inner light was superfluous, that the structural frame that supported it cast shadows. That was proven erroneous. No gallery light is now considered perfect without it. To show how necessary it is,



MOTIVE BY LEROUX, ADAPTED FOR A STAINED-GLASS WINDOW.

as you have probably observed, in galleries where it is not permanently provided, frames covered with Chinese silk, linen or muslin are stretched. These answer the same end—the softening and diffusing of light."

"Dome light gives an incorrect impression."

"That is the technical term. It is a flat dome—in fact, merely an inner light. It should be of plain, ground glass. There have been several attempts to improve the fashion of decorating dome lights; but, artistically, this is a mistake. Even 'bulls-eyes' confuse their light by casting counter-rays. I should add also, for the benefit of visitors to picture galleries, that the dome light prevents draughts, which are as objectionable as heat."

AN EXHIBITION WINDOW.

A FINE stained-glass window, manufactured by the Tiffany Glass Co. for Bradstreet, Thurber & Co., of Minneapolis, has just been completed, and will be shown at the Minneapolis Exhibition. It is intended for a stair-landing, which accounts for its large size and nearly square form, it measuring five by six feet. The subject is from the celebrated picture of the "Vestal" in the Corcoran Gallery, at Washington (illustrated herewith), adapted to stained glass by one of the artists employed

by L. C. Tiffany & Co. The single figure of the Vestal stands by the side of a stream in front of an altar laden with fruits and flowers, and holds up the sieve, from which, as the story goes, the water refuses to run, thus miraculously testifying to her innocence of the charges made against her. There is an architectural background of two rows of pillars with a marble balustrade uniting those at the rear, the space above being open to the sky. The figure is thus relieved partly against the bright blue sky, partly against the russet tones of the weather-beaten marble. The draperies are green for the under-garment, blue for the veil, a fold of which is gracefully drawn over the back of the head. The execution is, as usual with this firm, unexceptionally good. The greater part of the composition is in mosaic glass of the best American make, enamel paint being very sparingly used except on the face and hands.

LESSONS IN TAPESTRY PAINTING.

II.

AT the conclusion of my remarks last month we had arrived at the stage when the actual business of coloring commences. We will suppose the work laid out to be the painting of a large-leaved begonia for the back of a chair. The study given in the supplement; for china-painting, will answer very well. Indicate the design on the canvas by means of transfer paper or pouncing. Select a small chisel-shaped brush, and, with the brown red, go over the whole outline firmly and clearly; keep it as fine as the brush will allow and darker than necessary when finished. Let the brush be well filled with color quite undiluted. This outline is intended to be rather conventional in treatment, for all the niceties in drawing must be strictly and intelligently adhered to. In tracing and transferring a design it is easy to lose its characteristics; but these can easily be restored in the outlining. You cannot correct mistakes in color.

When you have finished the entire outline leave it to dry. In the mean time mix your tints ready for painting. In order to appreciate the true value and depth of color available in the dyes, it is a good plan to try them, for reference, on a spare piece of canvas. Scrub a little of each color quite pure well into the texture; you will find a great difference in them when perfectly dry. It is not at all difficult to get used to this in the working. Some pieces of canvas should also be kept handy for the purpose of trying the mixed tints, which otherwise may mislead you. Prepare some medium, according to the directions already given; it is more convenient for use if put in a glass which has a lip to it. For the dark shade of green mix raw Sienna with Prussian blue; put enough of the former to keep the tint warm; add also a very little of the liquid medium. Next mix the darker chrome with a dash of Prussian blue and rather more medium. For the pale shades use springtime green and light chrome in different proportions and diluted more or less with medium. These will constitute the yellow shades. For the lightest parts a cool blue tint is wanted. Turquoise blue, a good deal diluted, answers the purpose; but a similar shade can be obtained by mixing a little cobalt blue with plenty of liquid and a mere touch of neutral tint. Two or three shades of bluish tints must be mixed. Keep your brushes separate for the two sets of color, and also use different ones for light and dark shades. Have a glass of water by your side to rinse them in and some soft white rag.

The outline being dry—to dry thoroughly it will take at least an hour or two—begin by scrubbing in the palest blue tint for the cool lights. It will be well at first to leave the highest lights untouched; they can easily be broken at the last if needful. Your brush must be well filled, and the tint absolutely scrubbed in; otherwise it will dry spotty and weak. When you have covered the broader lights, use the next tint at once while the first is wet; by this means they will blend and impart a delightful mystery to the shading. When the blue shades are laid, the work must be allowed to dry again; otherwise the yellow and blue greens will run into each other and make the whole thing monotonous.

The great secret of painting foliage effectively is to avoid monotony. For this reason it is well to introduce a withered leaf painted entirely with chromes, raw Sienna and brown red. When the blue greens are dry, proceed as before with the yellow tints; some touches of pure pale chrome in places will tell well. Begin with the lighter shades, starting a little way over the part already painted. As you approach the darkest parts, put

them in boldly and fearlessly, but taking care that they do not spread too far into the lights.

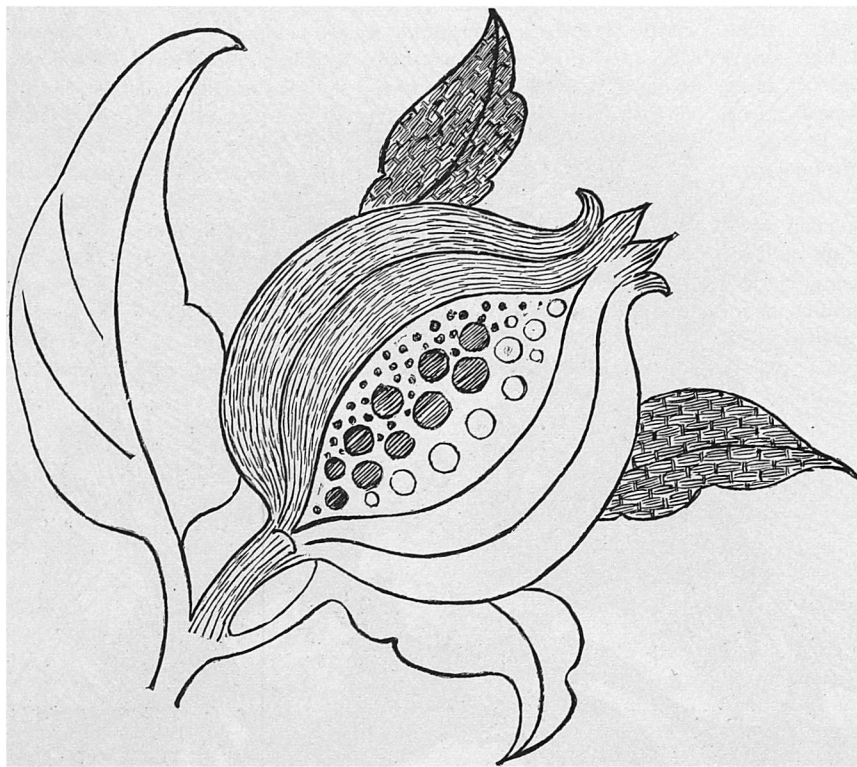
These tones are sure to require retouching and strengthening. When this has been done and any part has been repainted that required more modelling, turn your attention next to the veining of the leaves, which is always found strongly marked in a begonia, and is almost invariably red. Take some vermilion and dilute it slightly, except for the deepest markings, where it may be used pure. With an outlining brush paint in carefully the network of veins. If the painting is really dry before this is done, the color will keep its purity and the effect will be charming.

Figures chosen must not be too small, as this increases the difficulties. The compositions of Watteau and Boucher both afford admirable designs. The Boucher panel given on the first page of this department will be found a suitable companion to the many others by the same master which have been published in former numbers of *The Art Amateur*. That quaint yet simple costume of a Marguerite would be effective, no less so than the double-page design of a mediæval hunter with cross-bow, given in one of the supplement sheets of the present issue.

The Boucher design is well suited for a wall decoration when enlarged to the proper dimensions. It can also be used for a screen or portière, if the little group on the left-hand side is omitted; but in this case the rope attached to the goat's neck must also be left out, and the branch above his head must not project nearly so much. If adapted for a portière, a scroll or floral border must be added top and bottom to make it the required length. The lower border should be somewhat the wider. Designs suited for the purpose may be found in the back numbers of *The Art Amateur*. For executing this panel, commence by making a careful tracing of the enlargement. Transfer this to the canvas according to my directions last month. Fine wool canvas will be most suitable on account of the extreme delicacy of the figure-painting. Outline the figures with a very fine brush in brown red. Indicate the outline of the hair in raw umber. Now put in the sky—a very pale blue; use cobalt, much diluted, and mix well with it a slight touch of emerald green. Next put in the clouds; mix neutral tint with raw umber, dilute and graduate according to copy. Near the horizon line introduce a very pale yellowish tint. Now put in the trees, varying the tints as much as possible; for the light parts spring-time green and pale chrome, for the strong parts mix medium chrome and raw Sienna with Prussian blue. Use also olive green and Italian earth; probably some Cassel earth in the deepest shadows will be required. For the trunk and branches you will need raw umber and Vandyck brown. Use flesh tint diluted for the figures, and shade with raw umber and neutral tint; for the hair yellow ochre, raw umber, and a little black. The wings should be painted in prismatic colors. For the grapes use lake and Prussian blue mixed. The goat should be tan and white, the white part just tinted with a suspicion of yellow ochre diluted with a great deal of water. The tan color can be made by using raw Sienna, raw umber, and black.

For the design of the Sportsman, choose a medium-ribbed linen canvas of an écru shade. Make a careful outline of the whole drawing in tints approximate to the coloring to be employed. Let the doublet be rich dark blue, the knee-breeches pale blue. Violet blue makes a good color for the doublet; to enrich it in the darkest shadows add a little burnt Sienna when the blue is quite dry. For the high lights use turquoise blue; be careful to blend the shades well. The knee-breeches should be painted in turquoise blue; dilute it for the lighter parts.

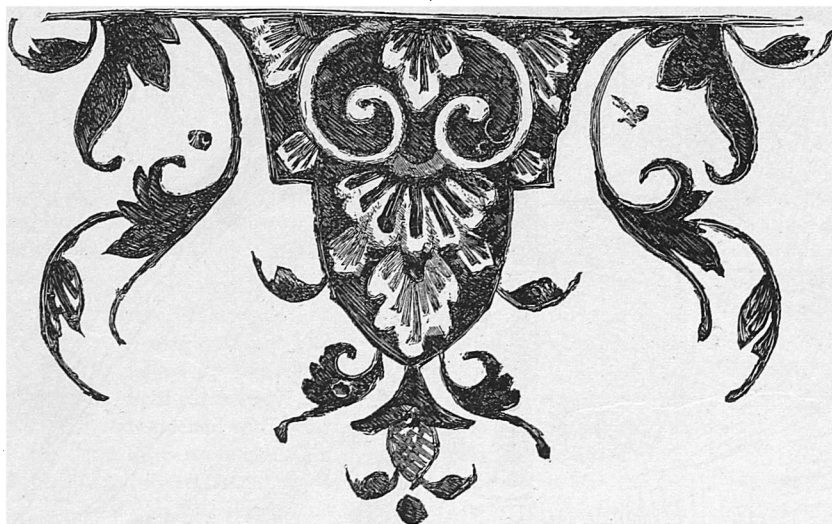
The elbow and shoulder-puffs, also collar and band down the front of doublet, may match the knee-breeches. The cap, belt, gloves, and top-boots are a rich tan color. Use for these yellow ochre, burnt Sienna, and black. For the complexion mix a little yellow ochre with the diluted flesh tint to make it swarthy. Shade with raw umber and neutral tint. Paint the hair and moustache black; for this purpose use raw umber and neutral tint. For the bow Vandyck brown and raw umber. The duck allows of the introduction of some effective coloring; the breast and throat are gray, white and brown; use



DETAIL OF SERMON-CASE, BY SARAH WYNFIELD HIGGIN (PLATE 630), ENLARGED TO SHOW THE WORKING.

raw umber and neutral tint separate and diluted for these and the fluffy underpart of the wings and tail; leave the high lights almost white. The feet are a rich orange; use cadmium pure, and shade a little with raw umber. Use Prussian blue and emerald green for the wings; put them on separately to obtain the brilliant sheen necessary for a good effect. EMMA HAYWOOD.

ONE frequently sees a fringe sewn round the top edge of the altar-cloth where there has been no superfrontal. This is altogether wrong. The origin of fringe was the



EMBROIDERY MOTIVE, FROM AN OLD VASE OF ROUEN FAÏENCE.

ravelling out of the *material itself* as a graceful pendant to any drooping form. Fringe, therefore, cannot be held consistent at the top edge of anything. The same argument favors the necessity for employing the principal colors used in the ground and needlework in the fringe, as it affects to be the untwisted threads of the whole cloth. Where there is no superfrontal, and a finish is desirable at the upper edge of the cloth, it is well for the embroiderer to remember that a thick silk cord is the proper thing to sew round it.

Church Embroidery.

THE SERMON-CASE COVER.

THE accompanying enlarged detail of the pomegranate, which shows very plainly the mode of working, will be found useful in connection with the full-sized design for the sermon-case cover, for which it is to be used, which is given in supplement plate 630. To complete this interesting series of church-hangings with the pomegranate motive, Miss Sarah Wynfield Higgin will contribute a design for an altar-frontal in the same style, which will be published in our next issue. Perhaps it would be more in natural sequence to have given it in the present number of *The Art Amateur*, but it seemed likely that some of our readers might wish to embroider the cover for the sermon-case in time to use it as a Christmas present, so we have found it best to give it now.

LONG-STITCH EMBROIDERY.

THERE are different methods of proceeding in long-stitch embroidery, although these can hardly be called rules. Patterns to be represented in shades of *floss* mostly partake of florid and irregular outlines, which may be wrought in as many ways as there are needlewomen of taste and judgment to exert their skill upon them. A few principles to start upon may be stated, however, which will refer to nearly every object for Mediæval embroidery:

The upper side, upon which the light falls, of any flower or form, should be always worked in the lightest shade.

Stems should be of a light or medium shade, but never very dark.

The shades in scrolls, leaves, and conventional forms should be few and arbitrary, *i. e.*, clearly distinct from each other.

The shades in draperies may be of any number, but the high light should always be full four degrees *lighter* than the shade worked against it.

As all things describe a wider space on the outer than the inner side, it should be born in mind that the stitches in embroidery should be taken from the outside edge, and directed toward the centre.

If the figure be of equal sides, the first stitch should be taken in the very centre of the edge, and first one side and then the other worked *from* this stitch.

In working leaves and scrolls the stitches should always be taken in a slanting direction.

The edges of leaves are usually worked first, and the dark shade filled in to the centre vein afterward—gracefully *streaking* the *light*, as we have before observed. To embroider *shaded* objects in *straight* stitches on the *satin-stitch* principle is *wrong*, and at variance with the rules of nature as well as art.

Veins of leaves, whether of gold or silk, should always be worked last, and where a scroll of *passing*, or other kind of gold, is carried through a leaf, as in the illustrated example just named, it should not be wrought till the silk embroidery is perfected. Edging the needlework should be the *final* operation, and it should be executed with

great care, for a clumsy outline will seriously affect the value of either the most elaborate *couching* or the finest embroidery in long-stitch that was ever done.

MOST of our leading architects are adopting the ancient style of ornament in church decoration, and, where they are consulted in the matter of vestments, encourage, and very properly, a preference for works of the needle which are in character with the building wherein it is intended that they are to be used.